

UALMA

GCD

Unit 1

ITERATING

SOPHIA

CHUCHUZHENG



RISO



Width: 148 millimetres
Height: 210 millimetres
Created using teal and fluro pink,
the picture really pops!
This print is printed on 200gsm
recycled paper.

StudioNumberThreeLDN

Etsy

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In 5 baskets

CA\$19.46

Tokyo A5 Risograph Print - Vending Machine - Neon pink - Japan Picture - Recycled Paper - Travel Poster

StudioNumberThreeLDN ★★★★★

✓ Arrives soon! Get it by 20:23 Jan if you order today

Quantity: 1

Add to basket

Item details

Highlights

Designed by StudioNumberThreeLDN

Materials: recycled paper, riso,...

Width: 148 millimetres
Height: 210 millimetres

Introducing The Tokyo Print, and brilliant gift for someone who loves Tokyo!

Reviews for this item (62)

★ 5.0/5

item average

5.0

Item quality

5.0

Delivery

5.0

Customer service

100%

Buyers recommend

Buyer highlights, summarised by AI

Fast delivery | Love it | Great quality | Great colours | Beautiful | Lovely



This is a promotional flyer for the Love Love Rock Tent Music Festival 2016.



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jasminesillustrations@gmail.com ✨

PORTFOLIO PRINT SHOP ABOUT

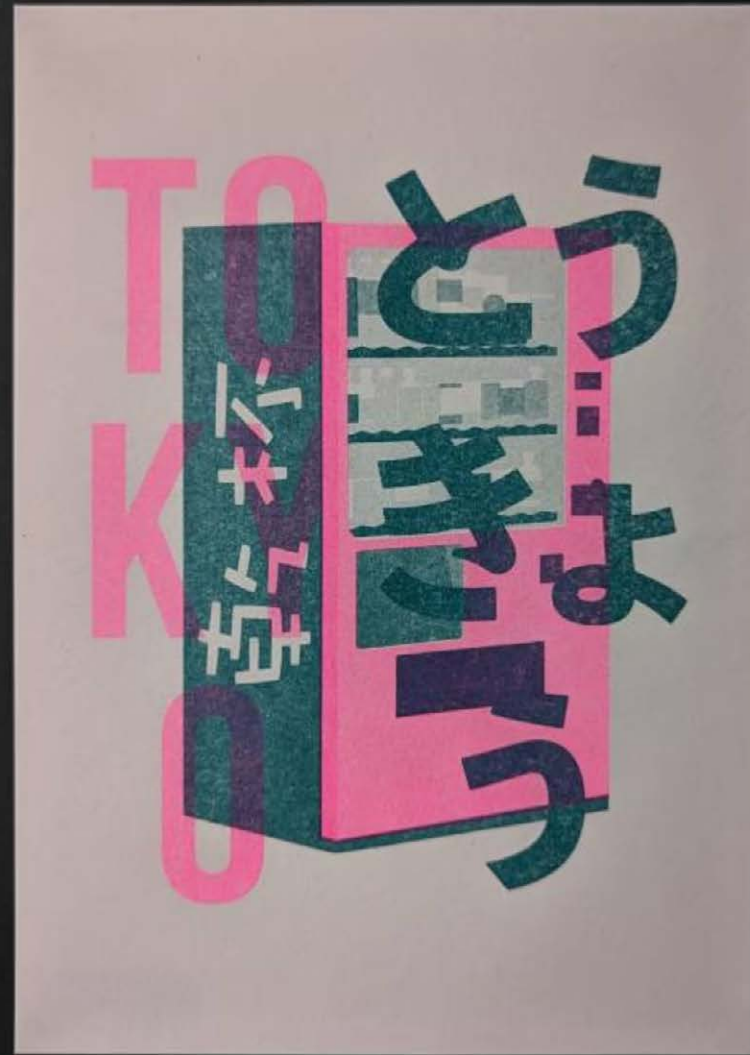
Hi there! ✨

I'm Jas - a freelance illustrator, printmaker, and all-around cheerful soul based in the scenic county of Shropshire, England. My artwork is vibrant, colourful, and carries a touch of psychedelia, a style that blossomed while I was studying illustration in Liverpool.

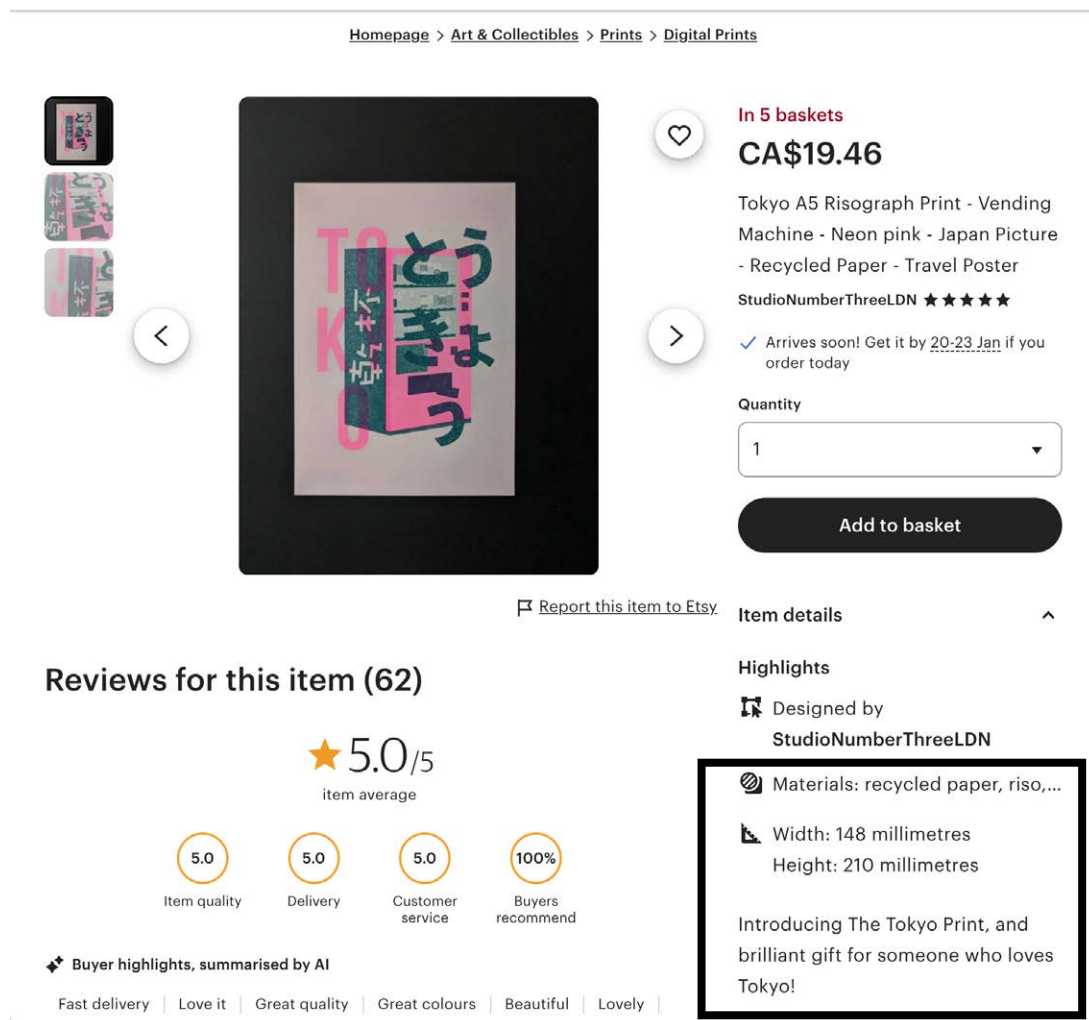
I enjoy a simple, meaningful life filled with nature, good company, and the joyful chaos of my two fluffy schnauzers, Tam and Pip.




<https://www.jasminesillustrations.co.uk/portfolio-collections/my-portfolio/project-title-1>



All three images have black backgrounds and similar lighting, suggesting this is a real-life image. Therefore, I chose to recreate this one.



STEP1

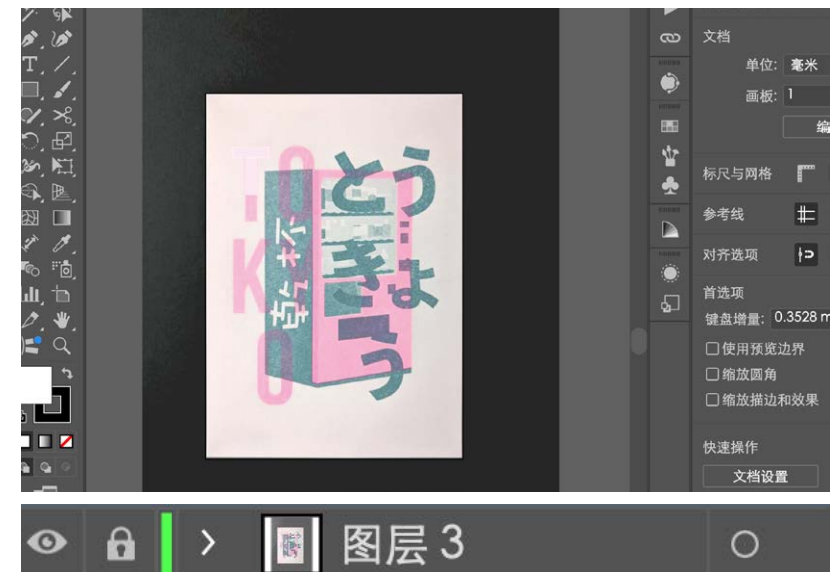
I obtained information about the painting from the website: It measures 210×148mm, A5 size, and was painted on recyclable 210gsm paper.

The Riso colors used are Fluo Pink and Teal. I checked the Riso printer color chart at my school, and both colors are also available.



STEP2

I used AI software to draw the graphics because AI can draw vector graphics, which is easier to adjust and print. I first created a canvas; because I wanted to reproduce the image as accurately as possible, I chose to create a canvas of the exact same size.

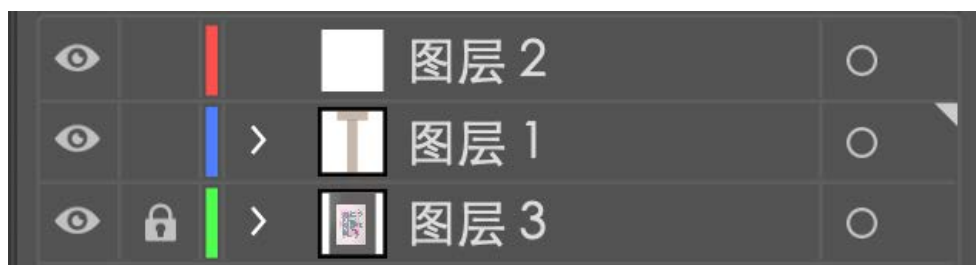


STEP3

I imported the selected image into an AI layer, adjusted its size and position to perfectly match the canvas, then lowered its transparency to facilitate duplication, and locked the layer to prevent movement.

I discovered that the actual size of the drawing (or rather, the actual length of the photograph) was slightly larger than the canvas I had created.

This made me realize that if I wanted the image to be the same size while remaining exactly in its current position, I needed to make both the canvas and the printing paper slightly larger than the final print size so that it would be perfectly positioned after cropping.



STEP4

I expanded the original canvas into a larger one, adding a 4mm bleed border.

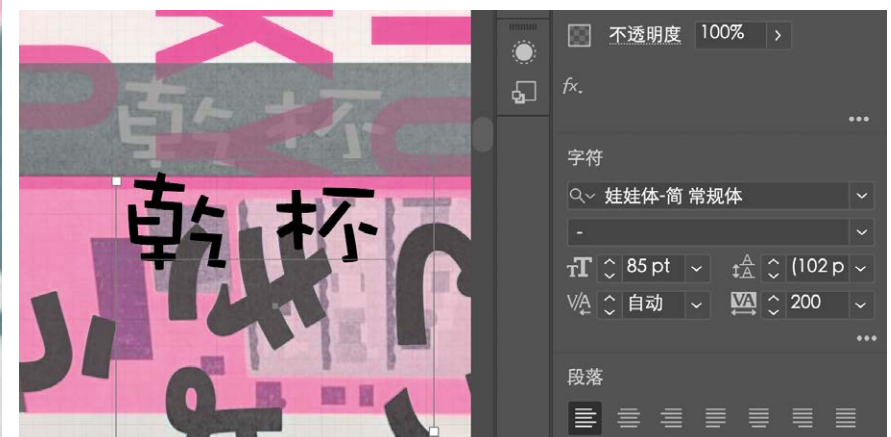
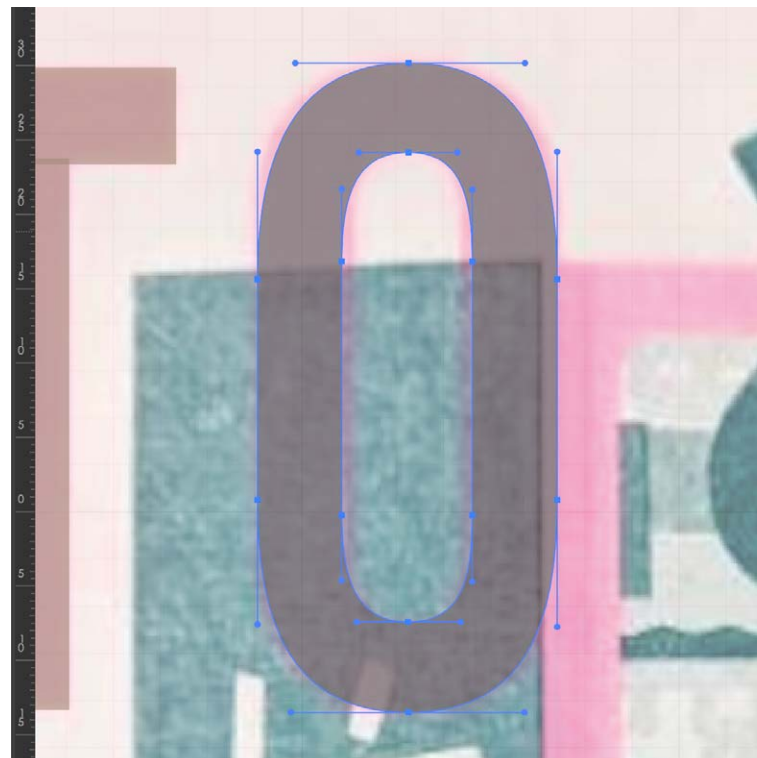
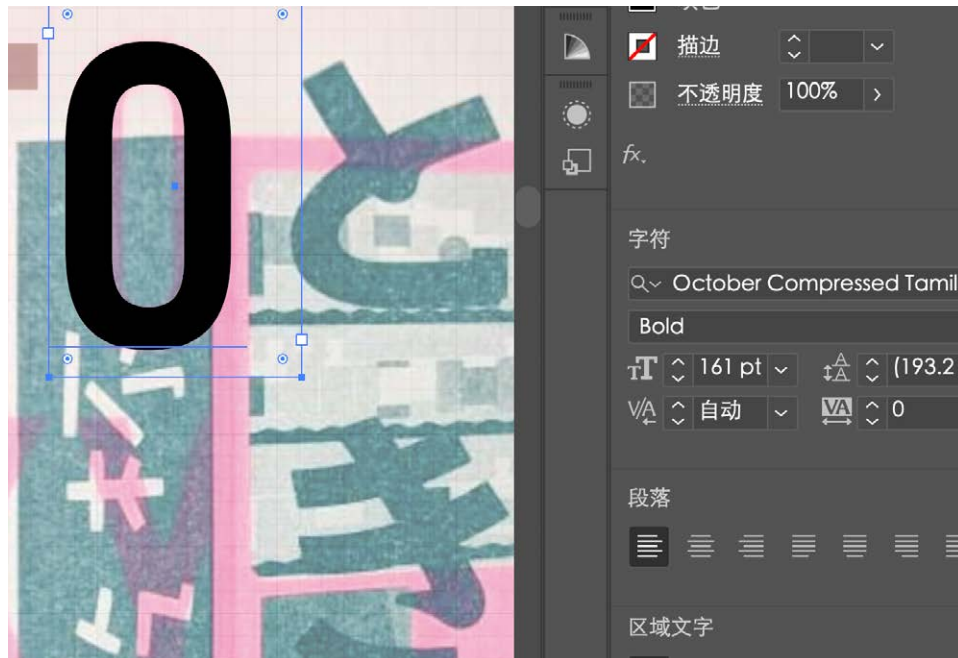
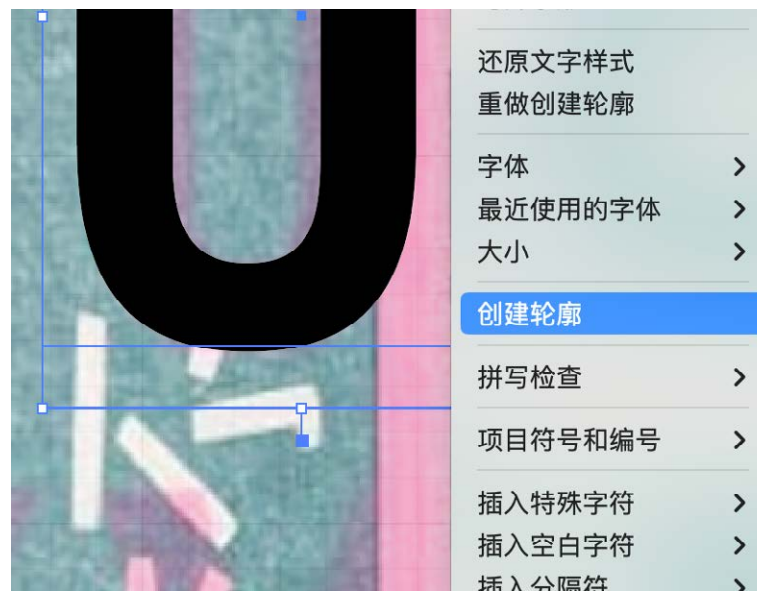
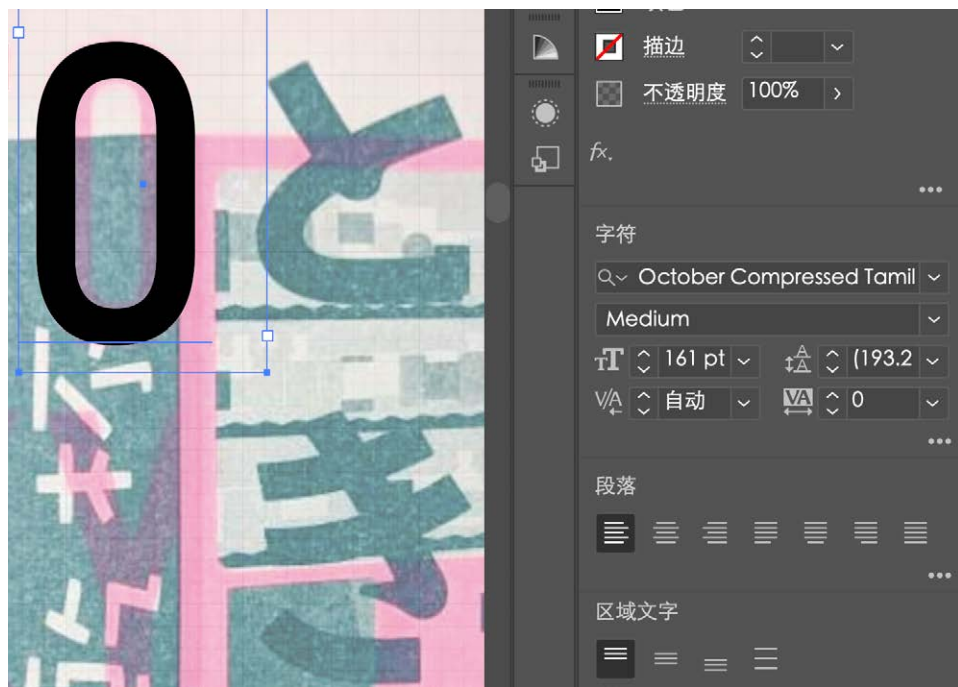
Then I created two new layers to draw the Fluo Pink and Teal patterns respectively.



STEP5

I checked the alignment using rulers and a grid, confirming that the vertical lines were all straight and not skewed.

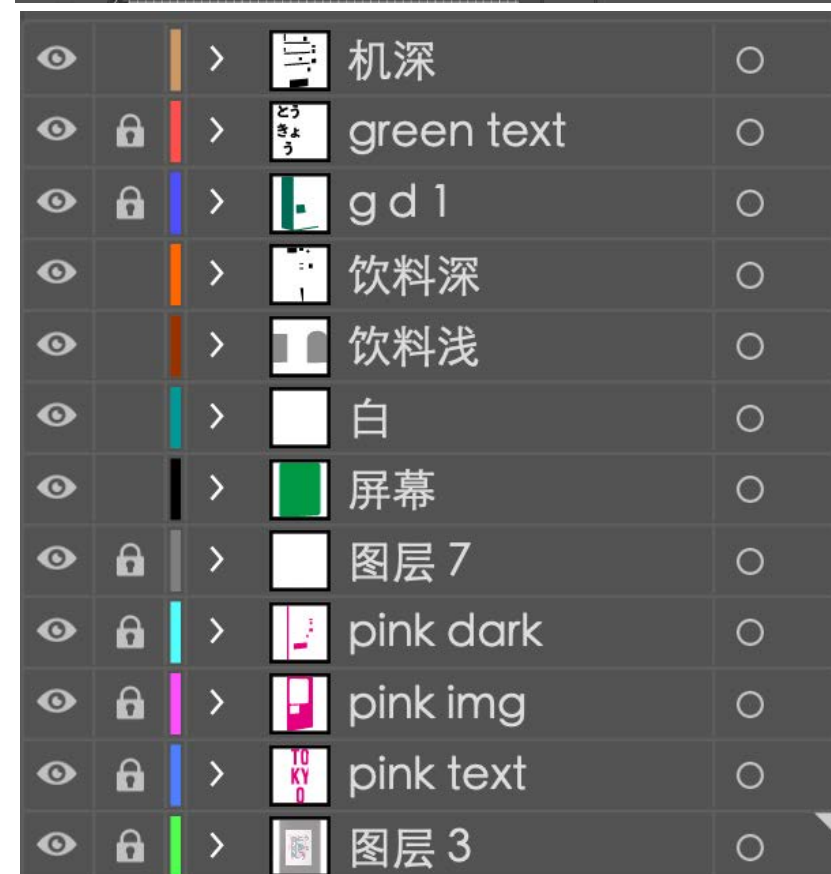
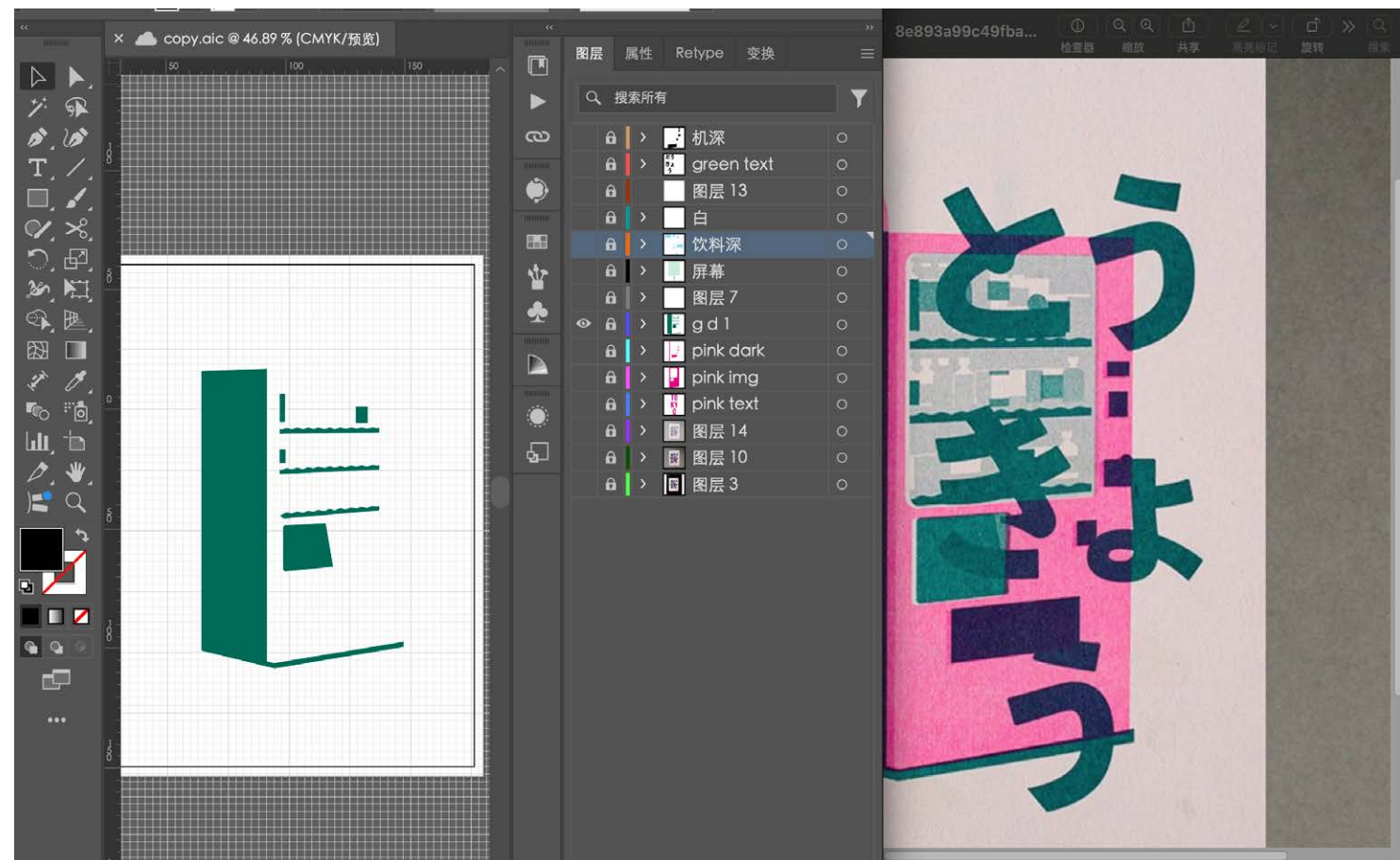
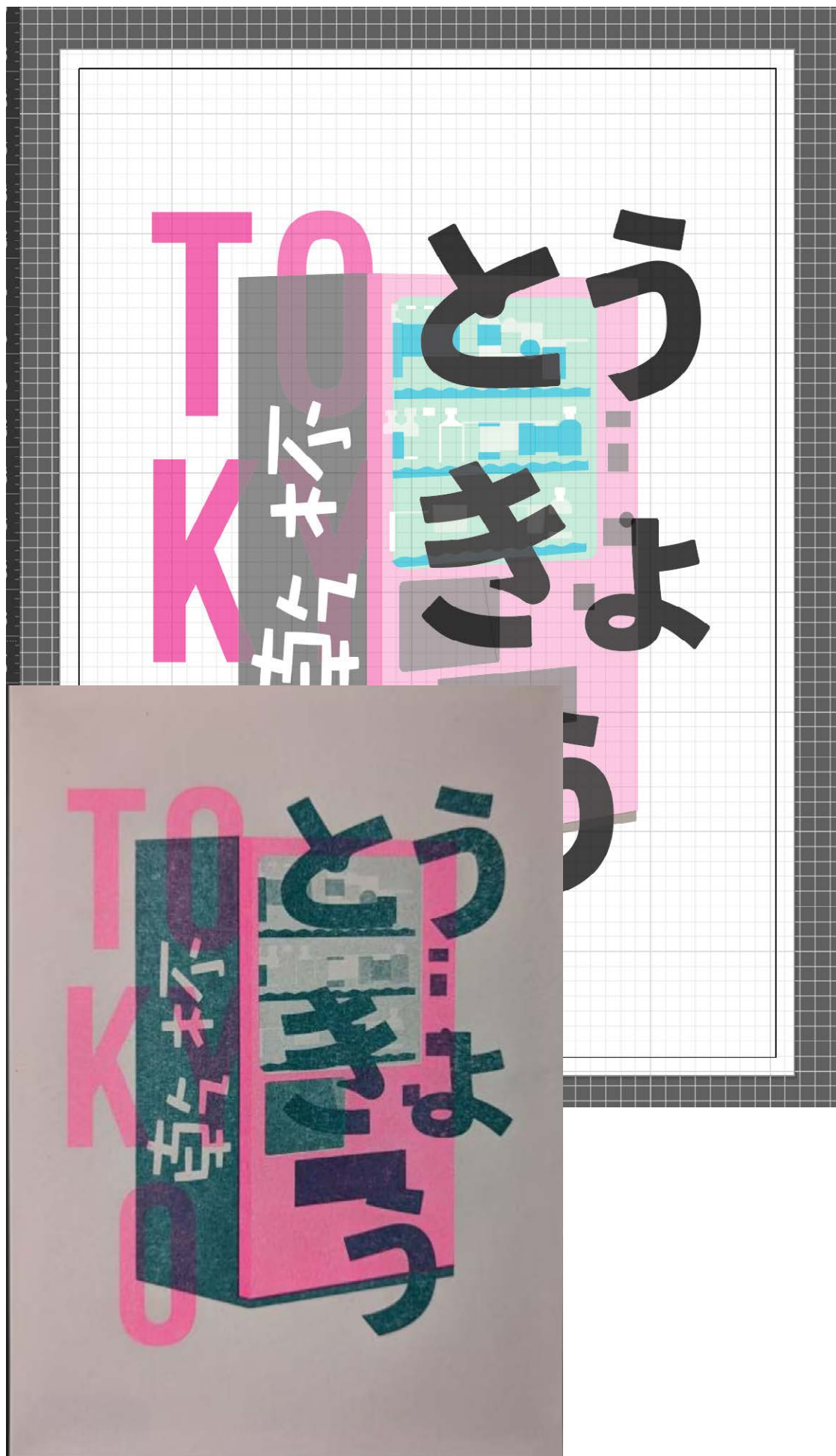
Therefore, I deduced that the original image's vertical block structure was composed of rectangles. I used the rectangle tool to draw the basic shapes and then adjusted the points individually.



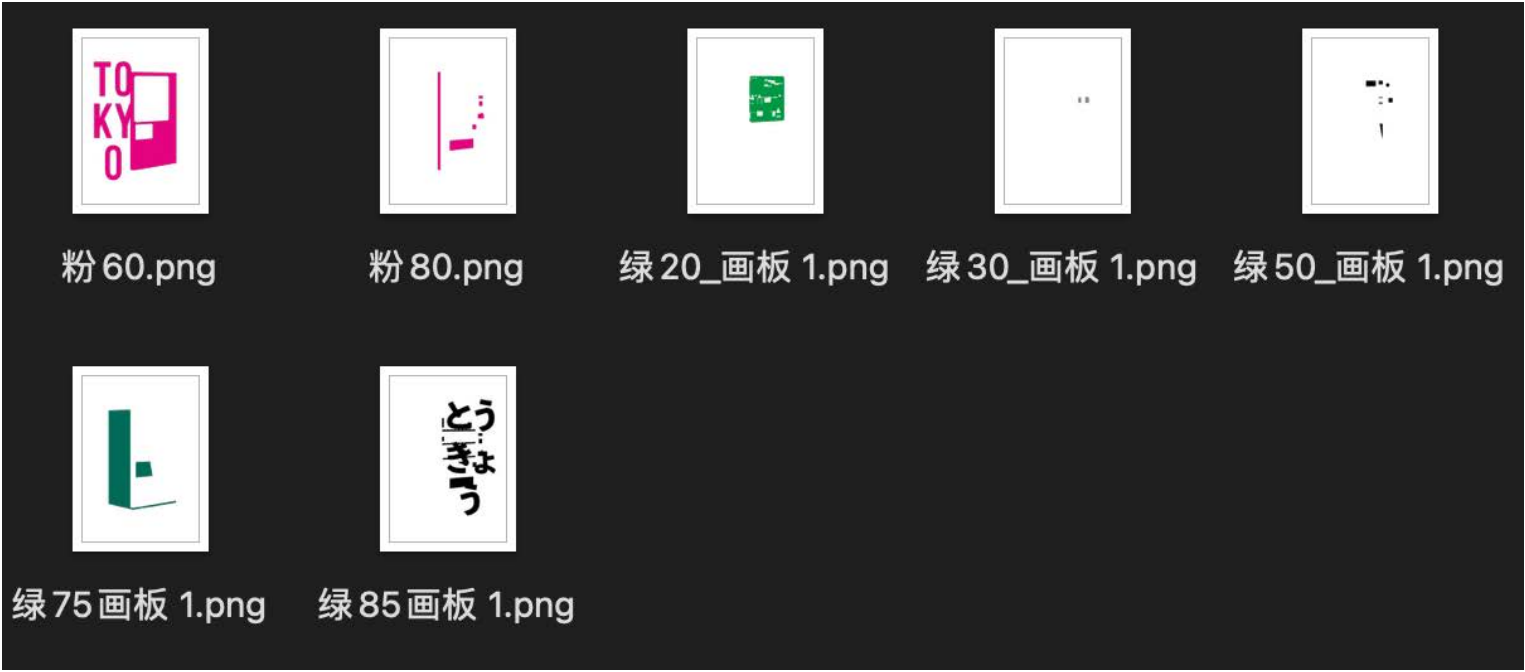
The shape of the "O" is rather unique, so I chose a similar font as a base, then converted it into an outline before adjusting it. I found that AI cannot select and adjust the handles by angle; it cannot adjust them numerically, only by selecting and dragging. It also cannot simultaneously select and expand outwards to achieve symmetry. Although the symmetry function can be used to copy the other half, I think it would be more convenient to adjust both handles at the same time, and having data input would also allow for greater precision.

I also searched for similar fonts for other Japanese and Chinese characters, and found the exact same one. I suspect that English characters probably also have their original fonts, but I just couldn't find them. I'm wondering if these fonts are allowed for free commercial use?

When adjusting the Chinese characters for " 乾杯 " (ganbei), I also discovered that they were actually deformed and compressed during use. This made me think about how some font designers consider the deformation of thin and wide characters during the design process, because directly using deformation tools to compress fonts would result in inconsistent thickness of horizontal and vertical lines, as well as deformation of less structural elements.



I chose to completely copy the image, including the offset positions. While drawing, I observed that the pink had two shades and the green had five shades. Therefore, I created more layers. Because Riso printing uses inks with transparency, I couldn't determine the percentage used in the original image, so I separated these areas into individual layers to allow me to adjust the color intensity after printing.

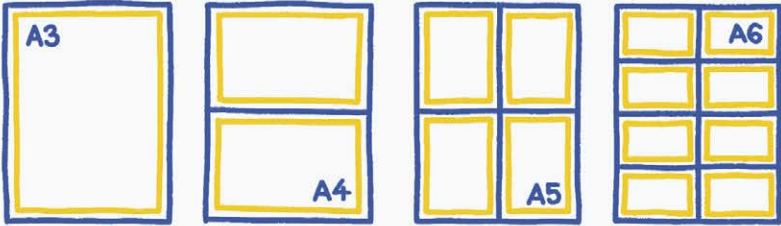


Paper

Paper for Riso printing can be between **60gsm – 350gsm** (but above 250gsm, the paper must be **SHORT GRAIN** or it will jam!) It must also be **uncoated**, as the Riso inks need absorbent surface, otherwise they would stay wet on top of coated papers forever.

Size

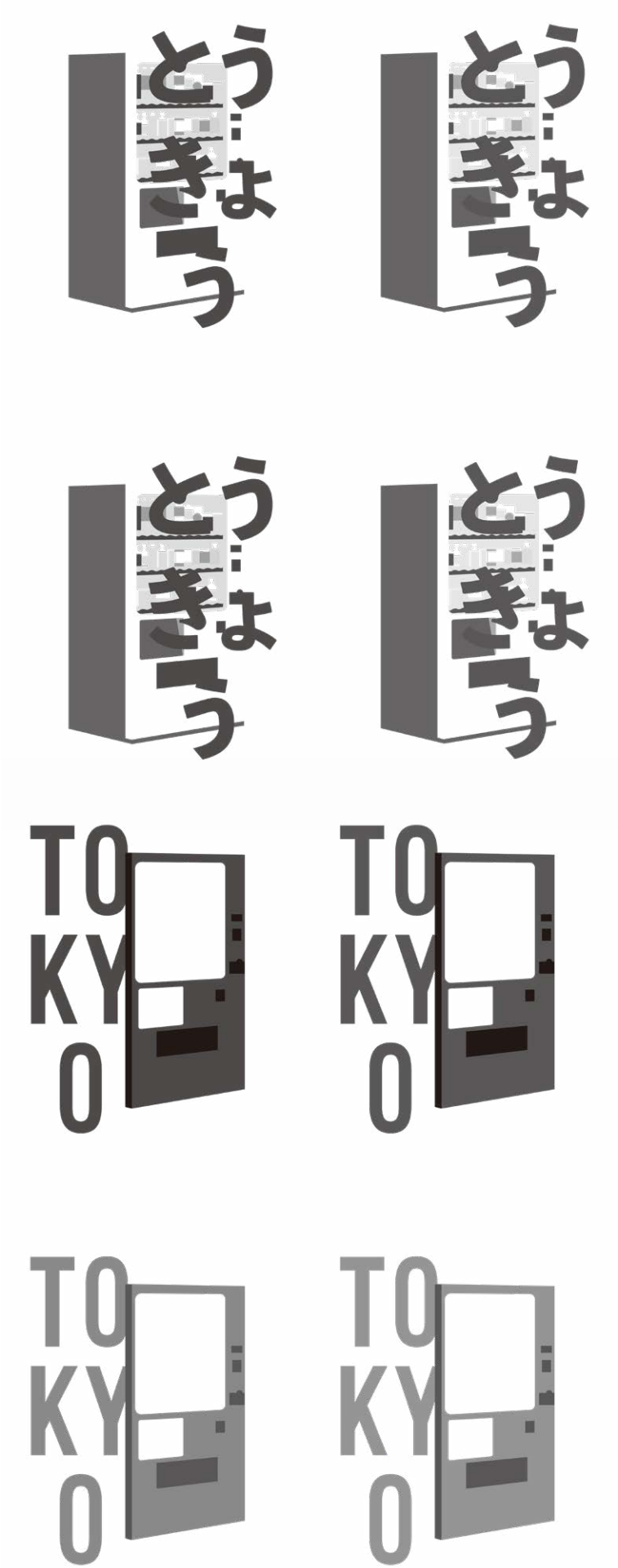
The maximum size for our Riso machines is **A3**, and that's also always the size of the master – so it's good to multiply smaller formats A3.

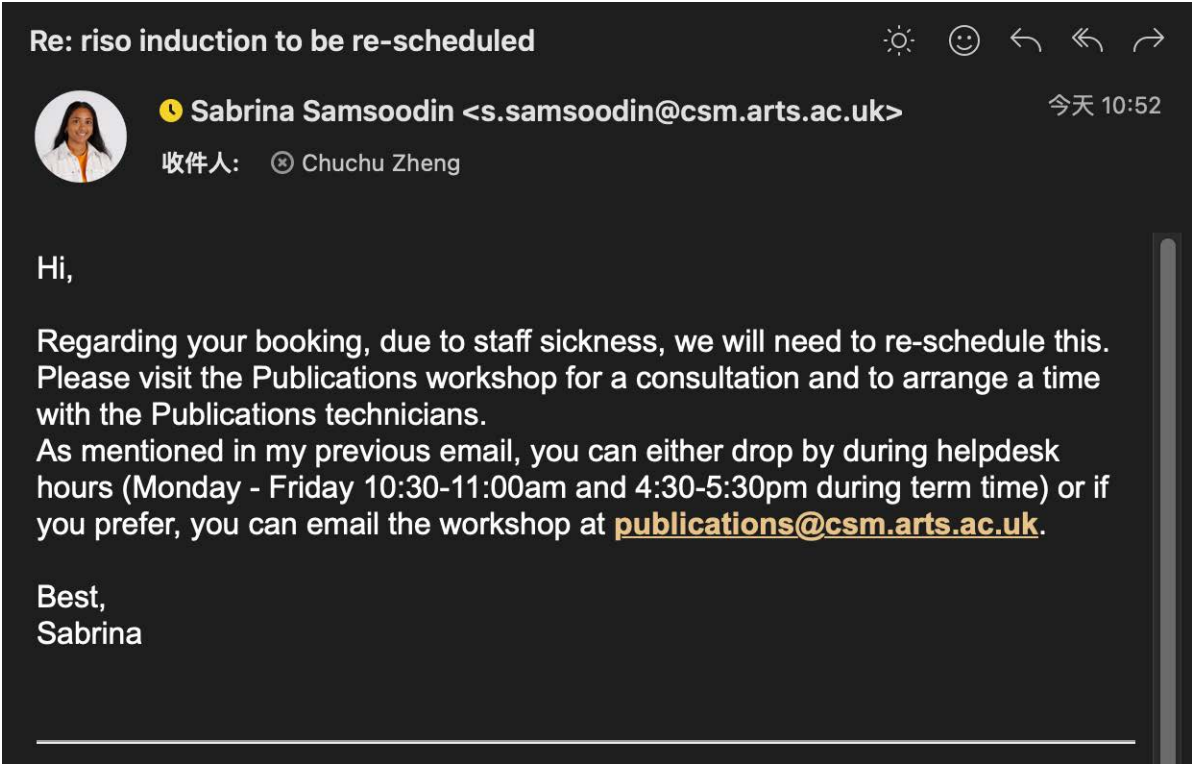


It's important to also keep in mind that the printer always has a **margin of approx. 8mm**. To be safe, please keep 8mm border on all your designs and work with a printable area of **404 x 281mm**. If you artwork needs to have bleed and cropmarks, those need to fit within the printable area as well.

I exported the images at different densities separately. I found that the school's workshop better supports A3-sized printing, so I created a new A3 canvas in Photoshop, imported the images, and then copied them into three versions.

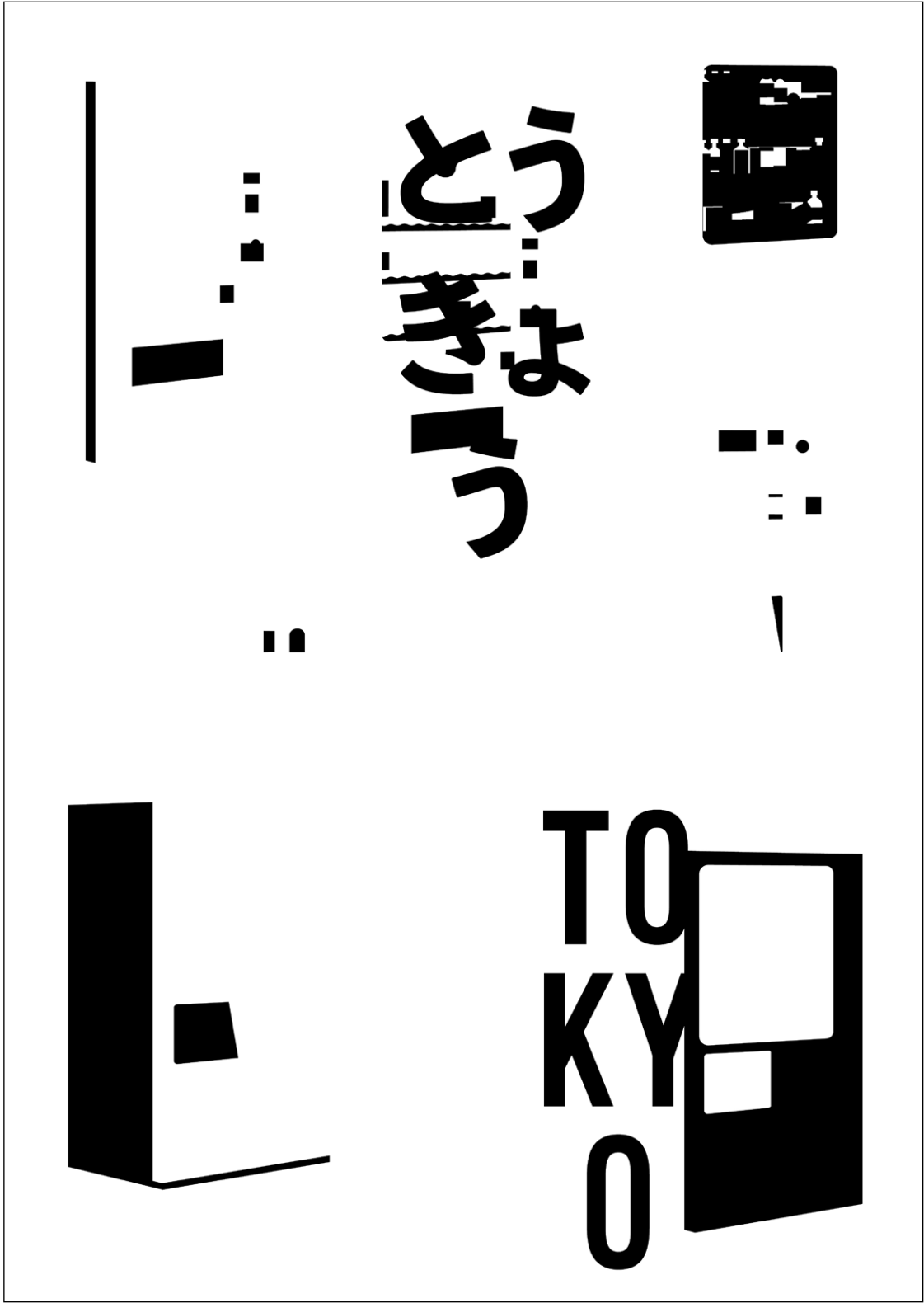
I modified the K values of the four different versions for comparison, to determine which one represented the original image's density.





However, I encountered an unexpected event when attempting Riso printing. I had scheduled a Riso introductory session for the morning, followed by Riso printing. However, the studio instructor was unavailable due to illness, preventing me from learning and printing Riso. Although I had learned how to use the UAL machine online, the instructor explained that due to staff shortages at the studio, they couldn't assist me with the printing.

Therefore, I had to use alternative printing methods. The alternatives I considered were inkjet printing and screen printing. Screen printing had time constraints; when I submitted an incorrect file, I lost the time for plate making and ultimately couldn't proceed. I tried inkjet printing. However, I found that inkjet printing, as a more expensive method, struggled to achieve the fluorescent pigment effect of Riso printing.





I also tried using Photoshop to recreate the Riso effect in the photo. The electronic version might be the closest.

Feedback:

1. References/Thinking about references can inspire you.
2. Riso is a very inexpensive medium, but I tried using more expensive media to reproduce it without achieving the same effect. What if I chose a cheaper medium?
3. Use AI to create the image, then make it look exactly like this painting, reproduce it exactly, and print it again. Try using laser/inkjet printing to reproduce it.

But as designers, we must be resourceful and consider how people work and feel. How can we best mask the print you're working on to make it look like a Riso print?

4. What would happen if you used a laser printer for repeated printing?